DOCUMENT RESUME

ED 461 525 SO 025 999

TITLE	Visual Arts Education Reform Handbook. Suggested Policy Perspectives on Art Content and Student Learning in Art Education: Maintaining a Substantive Focus.
INSTITUTION	National Art Education Association, Reston, Va.
PUB DATE	1995-00-00
NOTE	21p.
AVAILABLE FROM	National Art Education Association, 1916 Association Drive, Reston, VA 22091-1590.
PUB TYPE	Guides - Non-Classroom (055)
EDRS PRICE	EDRS Price MF01 Plus Postage. PC Not Available from EDRS.
DESCRIPTORS	Academic Achievement; Art; *Art Education; Competence; Core Curriculum; *Educational Change; Educational Needs; *Educational Objectives; Elementary Secondary Education; Intellectual Disciplines; Professional Education; Skill Development; Student Educational Objectives; Visual Arts
IDENTIFIERS	*National Visual Arts Standards

ABSTRACT

This handbook offers suggestions for educational reform in areas of student art learning, art education, and art content. After an "Introduction," which presents the philosophy and goals for reform, the document addresses the following issues: "What Is Student Art Learning?"; "How To Tell the Difference between Art as Entertainment and Art Education"; "What Is Art Content? One State's Response"; and "How Do We Identify and Maintain a Substantive Focus?" A chart presents an overview of the "National Goals"; "Aims"; "Role of Art Education" as described in current rhetoric; "Possible Weaknesses in Rhetoric"; "Implicit and Implied Connections among Goals"; and Possible Criteria, Priorities, Research To Qualify for Funds." Curriculum, staff development, art content, and multicultural resources are listed. (MM)

Reproductions supplied by EDRS are the best that can be made
from the original document.

ED 461 525

Visual Arts
EDUCATION REFORM HANDBOOK

NAEA

SUGGESTED POLICY PERSPECTIVES

ON

ART CONTENT

AND

STUDENT LEARNING

IN

ART EDUCATION

PERMISSION TO REPRODUCE AND DISSEMINATE THIS MATERIAL IN MICROFICHE, AND IN ELECTRONIC MEDIA FOR ERIC COLLECTION SUBSCRIBERS ONLY, HAS BEEN GRANTED BY

D.G. Cannon

TO THE EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)

2A

MAINTAINING A SUBSTANTIVE FOCUS

SO 025 999

U.S. DEPARTMENT OF EDUCATION
Office of Educational Research and Improvement
EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)

This document has been reproduced as received from the person or organization originating it.

Minor changes have been made to improve reproduction quality.

Points of view or opinions stated in this document do not necessarily represent official OERI position or policy.

Provided as a public service
by the
National Art Education Association
1916 Association Drive, Reston, VA 22091-1590

1995

BEST COPY AVAILABLE

1. Introduction

This Handbook offers suggestions about issues and activities in which you and your school or district could take action on education reforms. The nature of your schools and circumstances in your districts will vary. Thus, most of the *Handbook's* contents are presented as questions, a stimulus for further thought, discussion, and action in districts and local schools.

Substantive Focus. Successful visual art programs can have different structures. But certain keys to success are in all visual arts programs. As programs are planned to meet the reform agenda, the following three questions should be raised in order to align instruction, curriculum, assessment, instructional materials, and professional development:

Is the ***focus on student art learning***, rather than special events, teaching techniques, exhibits, art media, or resources?
Is the ***focus on art education***, not on art enrichment, exposure, or entertainment?
Is the ***focus on art content***, instead of special projects, activities, contests, or processes?

For students to achieve high standards art programs and other initiatives must maintain a substantive focus. Substantive focus in this case means concentrating on student learning, choosing art content that includes complex problem-solving and higher order thinking skills, and serious alignment of curriculum, instruction, assessment, instructional materials, and professional development that results in student learning.

Teachers, administrators, school boards, and members of the community can start with the *Visual Arts Standards* as a springboard for developing reform initiatives. It is important that all education stakeholders participate in shaping substantive initiatives to coordinate instruction, curriculum, and assessment in their schools.

More specifically, this *Handbook* offers suggestions about the nature of art content and student learning. Both are discussed in relation to the standards, curriculum, and assessment.

Student Learning Is Central. Central to this *Handbook* is the conviction that teachers, school boards, administrators, parents, and the community at large must seek opportunities to connect curriculum efforts with important art knowledge and the skills we wish students to master.

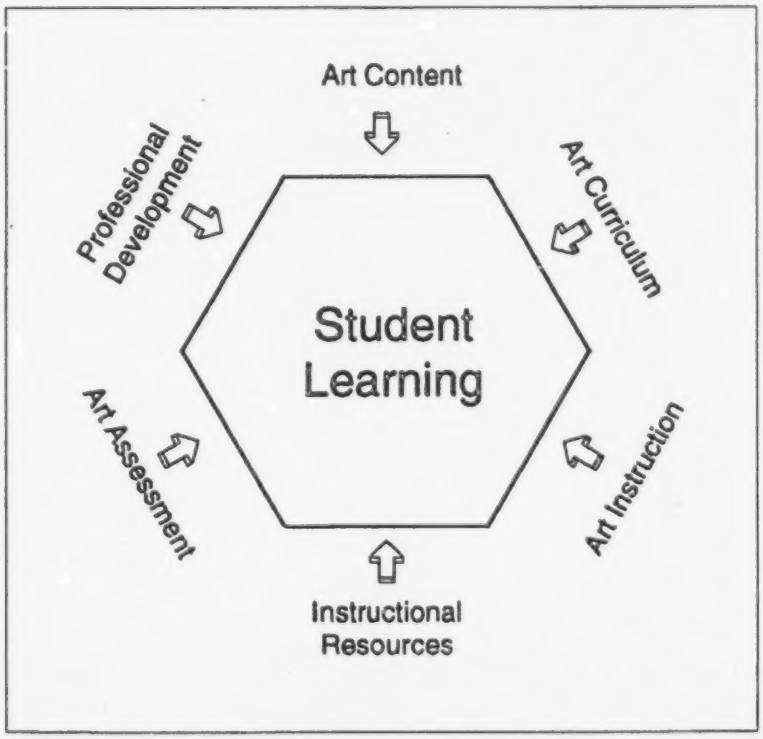
Finding bridges among curriculum, performance assessment, and instructional strategies encourages teachers to focus on high-order, integrated skills, communicate art goals and standards, and design avenues to help students achieve them. An art curriculum that includes meaningful art learning and offers students choices in demonstrating their knowledge and skills empowers them to be more responsible for their own art education.

Alignment. When instruction, curriculum, and assessment are aligned, everyone (students, teachers, parents, administrators, school boards) has a clear way for measuring progress. Assessments provide diagnostic information about what students know, can do, and where they need additional assistance. Assessments also alert teachers to needed changes in instruction.

Art Content. Art content is what the work is about, the idea or intended meaning being conveyed in the art. In art education, students are encouraged to communicate ideas through their art work and to be able to look at, respond to, and give meaning to their work and the work of others.

The content of art education may be organized in various ways. The following example is from the *Early Adolescence through Young Adulthood/Art Standards for National Board Certification* (September 1994).

> The content of art education consists of works of art made by students and by artists:
>
> **Art Forms:** Painting, Drawing, Sculpture, Crafts, Performance, Video, Conceptual Arts.
>
> **Context:** Culture, Society, Artists, Time, Place, Purpose, Role, Identification, Influence, Style, Function, Genre.
>
> **Effects and Affects:** Aesthetics, Experience, Preferences, Pleasure and Pain, Enjoyment, Appreciation.
>
> **Forms, Expressive Quality and Style:** Sensory, Formal, Expressive, Individual Stylistic Qualities.
>
> **Forming Processes:** Media, Tools, Techniques, Safety Practices.
>
> **Ideational Dimensions:** Idea, Subject Matter, Symbols, Metaphors, Themes.
>
> **Meaning: Interpretation and Evaluation:** Perception, Description, Reflection, Analysis, Explanation, Judgment.
>
> **Theory and Philosophy:** Questions Relating to the Nature and Value of Art, Sources of Aesthetic Experiences.



"For substantive art programs to be effective, student learning must be central to everything else."

2. What Is Student Art Learning?

The educational success of our children depends on creating a society that is both literate and imaginative, both competent and creative. That goal depends, in turn, on providing children with tools not only for understanding that world but for contributing to it and making their own way. Without the arts to help shape students' perceptions and imaginations, our children stand every chance of growing into adulthood as culturally disabled. We must not allow that to happen.

There are many routes to competence in the arts. Students may work in different arts at different times. Their study may take a variety of approaches. Their abilities may develop at different rates. Competency means the ability to use an array of knowledge and skills. The *Visual Arts Standards* ask that students should know and be able to do the following by the time they have completed secondary school:

1—Understand and apply visual arts media, techniques, and processes;

2—Use knowledge of visual arts structures and functions;

3—Choose and evaluate a range of subject matter, symbols, and ideas;

4—Understand the visual arts in relation to history and cultures;

5—Reflect upon and assess the characteristics and merits of their work and the work of others;

6—Make connections between visual arts and other disciplines.

What Results Should We Expect From Students?

They should be able to communicate at a basic level in the visual arts. This includes knowledge and skills in the use of the basic vocabularies, materials, tools, techniques, and intellectual methods of the discipline.

They should be able to communicate proficiently in at least one art form, including the ability to define and solve artistic problems with insight, reason, and technical proficiency.

They should be able to develop basic analyses of works of art from structural, historical, and cultural perspectives, and from combinations of those perspectives. This includes the ability to understand and evaluate work in the visual arts.

They should have an informed acquaintance with exemplary works of art from a variety of cultures and historical periods, and a basic understanding of historical development in the arts disciplines, across the arts as a whole, and within cultures.

How An Art Standard Works: An Example

Each standard is sequenced by grade levels: K - 4, 5 - 8, and 9 - 12.

Content standards specify the visual arts content area throughout the K-12 sequence.

The complete learning standard may be read by connecting the content standard *and* the achievement standard as a complete statement.

Achievement standards specify the understandings and levels of achievement that students are expected to attain at the completion of the grade sequence. In this case, at grade 4, there are four achievement standards.

VISUAL ARTS STANDARDS — GRADES K - 4

Content Standard 1:

Understanding and applying media, techniques, and processes. . .

Achievement Standard:

Students—

. . .know the differences between materials, techniques, and processes

. . .describe how different materials, techniques, and processes cause different responses

. . .use different media, techniques, and processes to communicate ideas, experiences, and stories

. . .use art materials and tools in a safe and responsible manner

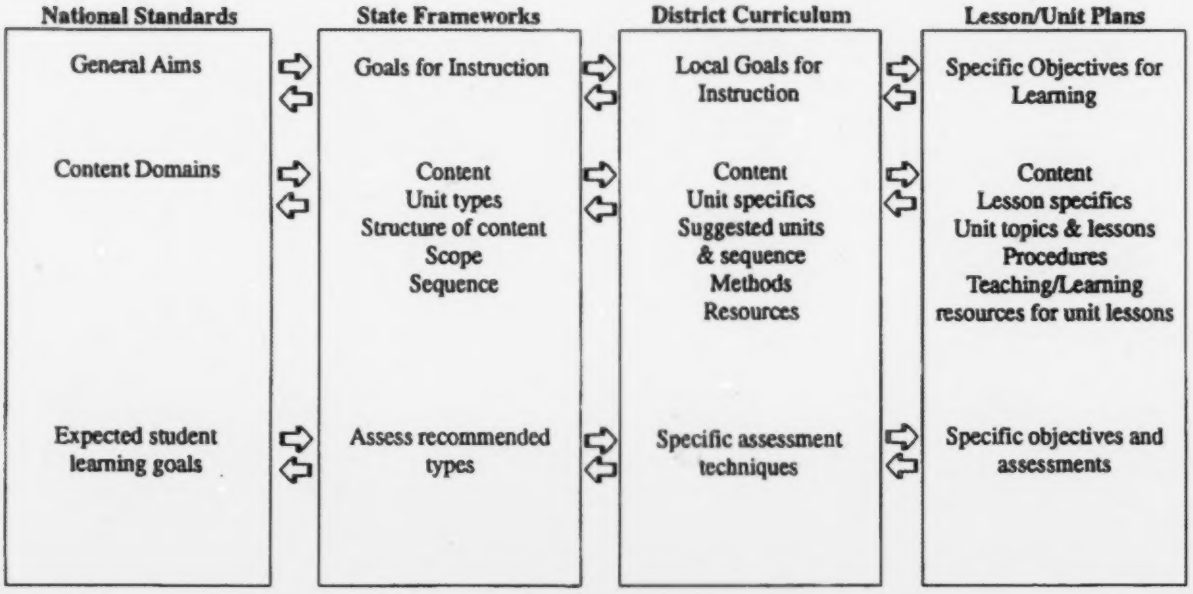
How do the *National Visual Arts Standards* relate to state frameworks, district curriculums, and lesson plans?

National Visual Arts Standards:
Are broad goals that identify what students should know and be able to do in the visual arts. They provide focus for curriculum, instruction, and assessment. They state what art instruction seeks to accomplish and describe how art education affects the lives of those who have studied art, K-12.

State Art Education Frameworks/Curriculum Documents:
Select and organize instructional content so it relates to the standards. They identify segments of instruction and categories of content that are relevant to achieving the standards. They also outline depth, breadth, and sequence of art content.

District Curriculum Guides:
Outline explicit curriculum content relating to local and district school characteristics. They describe appropriate teaching methods, materials, equipment, and other resources.

Lesson/Unit Plans:
Describe specific instructional procedures and expectations for significant learning. They also provide complete information about resources needed for the lesson/unit. They indicate the relationship of the lesson to other lessons, the district guide, the state framework, and the national art standards.



3. How To Tell The Difference Between Art As Entertainment And Art Education

Source: *Legislative and Policy Perspectives*, Consortium of National Arts Education Associations, 1992

All experiences contribute to an individual's education. However, a distinction between curricular and non-curricular education needs to be made. If curricular education is defined as that which is planned in *sequential order* and takes place in an *organized program of study* over a period of time, then non-curricular education is that which is achieved through random personal experiences. Clearly, both are components of learning about the arts. Each complements the other, but neither is a substitute for the other.

Put another way. . .

Another characterization includes the applicability or relative weight placed on the various approaches to arts education in categories defined by their closeness to, or distance from, individual study.

Arts Entertainment — Casual engagement with any art form already known, such as art in magazines, advertisements or on radio or television.

Arts Exposure — Engagement structured to produce a new experience with the arts, such as a school field trip to a museum, theatre, or performance facility without prior study.

Arts Enrichment — Engagement or experience crafted to support an educational activity, such as a school visit by an artist(s) after the study of the art forms, media or style of the visiting artist(s).

Arts Education — Engagement with the discipline as a body of knowledge and skills to be acquired and applied by the student, such as learning to create 2- or 3-point linear perspective drawings after the study of Renaissance art; or to read a simple melody at sight.

These characterizations are especially useful for discussing priorities for K-12 arts education policy and legislation. It draws a vivid distinction between visiting artists, field trip programs and curricular arts instruction without being pejorative. Because each can contribute to a child's artistic literacy, one can be *for* all the above without losing the distinction between them and understanding how they affect objectives and results for children.

Note: Bulk copies of *Policy Perspectives on Art Content and Student Learning* may be purchased at $1.00 per copy plus postage and handling (see p. 19) from NAEA while supplies last.

4. What Is Art Content? One State's Response.

Source: *Wisconsin Guide to Curriculum Planning in Art Education,*
Wisconsin Department of Public Instruction, 1995.
Reprinted with permission.

Students should have experiences in schools that prepare them to generate, identify, and solve aesthetic problems throughout their lives. For students interested in producing studio art, this would mean that by twelfth grade they should have a solid portfolio of work that demonstrates prolonged practice in their art with a consistent and insightful personal point of view. They should have participated in group shows and have had work exhibited in a juried show.

By the twelfth grade, those interested in criticism, history, or aesthetics in the studio arts should have a portfolio of written work, some published, that demonstrates prolonged practice in the study of art and the ability to communicate ideas about art with clarity and insight. They should have participated in the development of an art exhibit including selecting, designing, and hanging the show and writing the catalog.

Goals for Artistic Development

Artists draw on at least seven basic sources for continuing growth and development throughout their lives: observation, memory, imagination, innovation, interaction, reflection, and independent thinking. People who have not developed the skills to use these resources are often surprised that artists and other creative people get their ideas from the things all around them. These skills may be the answer to the question often asked of artists, "Where do you get your ideas from?"

Curriculum in the studio arts often includes discussion of the elements and principles of art but fails to address the nature of authentic artistic inquiry. *Students should be aware that art is a mode of inquiry and expression that helps people communicate ideas that could not be captured in words alone.* Students should be encouraged to create works of art that reflect their uniqueness and deal with significant ideas that possess personal meaning.

Observation

Students should have regular opportunities to develop their observational skills, and one of the best ways is drawing from life. Artists know that the process of drawing reveals observations that would never have occurred by simply looking. The purpose of drawing from life is more to help in the process of careful, analytical thinking than to create a pleasing work of art. This is critical in developing a student's ability to observe, and therefore critique and analyze components of everyday life. Careful observation is essential in medicine, science, history, geography, social sciences, travel, and life in general.

Memory

Visual memory can be strengthened through exercise and practice. Teachers should remember that when students are asked to produce a drawing, many of them have had few opportunities to see actual drawings. They rely on the closest examples they can come up with, such as greeting cards, comic books, and album covers. Students should have opportunities to develop their visual memories by seeing drawings by artists such as Rembrandt van Rijn, Leonardo da Vinci, Jim Dine, Christo, and others who use drawing as a way of thinking and expressing themselves. Then students can call on their mental storehouses of such images to help guide them in creating their own works of art. Students can strengthen their visual memories by studying a scene or object and then trying to draw it from memory. In the process they will also strengthen their powers of observation.

Imagination

While students are encouraged to develop their visual memories, they should also be encouraged to go beyond what they have already seen. Students often refer to drawing from their imagination when they really mean drawing from their memory. When asked to create works of art from their imagination, they should be encouraged to question if their ideas are truly imaginative or if they have been borrowed from images they have seen somewhere else. One step is to see if their ideas are the same as others in the class or if they look like ideas of some other artist or something in popular culture. If so, the students can try again to put their own stamp on the ideas.

It is very difficult to overcome the power of visual memories to develop images that are truly from one's imagination. Society transmits and imposes dispositions, ideas, and ways of thinking that people inherit and assimilate without being aware of how they limit one's ability to self-direct actions, self-determine thoughts, and sustain creative thinking. If students are not aware of the influence and power of ideas from their environment or culture, they may come to believe that the ideas are their own. Arts education can be used as an avenue for preserving and fostering the individual's capacity for creative imagination to balance the powerful socializing forces so prevalent in the process of schooling.

Innovation

Students should have many opportunities to be innovative in school, both in and out of art classes. Innovation may be one of the most difficult skills to develop and the one that students have the fewest opportunities to practice. Most assignments have predetermined expectations that allow little opportunity for true innovation by students. Many science "experiments," for example, are simply exercises in following instructions. Teaching creativity is often confused with "creative teaching." Working on a project by following instructions for a "creative" idea the teacher has developed or borrowed does not necessarily result in the development of creative ability in students. The test of innovation is to see what students do when they are given opportunities for open-ended activities. Are they totally at a loss? Do they fall back on cliches and past learning?

Interaction

Students should have ample opportunities to learn by manipulating materials. Many artists develop artwork by receptive interaction with materials. The feel and look of clay, wood, yarn, cloth, rice paper, paint, and video screens is the source of inspiration for many works of art. This is the good sense of "materialism": to love the material for what it is and try to create visual forms that exploit its visual aesthetic potential.

The simple wax crayon provides many opportunities for experimentation with materials. Artists have experimented with sharpening the crayon to a point for fine details, using the side of the crayon for laying in large color areas, rubbing the colors together to make new color blends, using the waxy quality of the crayon to resist paint or ink, scratching through the waxy crayon layer to reveal other colors beneath, and a host of other innovations based on the nature of the medium. Students should know that part of the task of an artist is to be sensitive to the qualities of the materials and to develop appropriate new ways to exploit the aesthetic potential of the materials in their art. Teaching students a new technique, such as crayon batik, does not necessarily teach them how to discover new techniques in the future.

Reflection

Students should have opportunities to create works of art that reflect on experiences from their own lives. They should be encouraged to think deeply about these experiences and create works that try to capture the depth of their thinking. They can assess their ability to reflect by discussing the degree to which their work provides new insights for themselves and others. Students should know that trying to show sadness in their own lives by drawing a clown crying may lack personal authenticity. Through the process of reflection, students can look at their own artwork to decide how it might be revised or redirected. They can reflect about what they are trying to accomplish and whether the methods they are using are the most appropriate.

Students need time, opportunity, encouragement, and training in reflection. Many opportunities for true experience are lost because of the failure to reflect about their meaning and significance. The difference between an explorer and a tourist is important. Too often the tourist returns from his or her travels and fails to reflect and learn from the experiences. For the explorer, it is difficult to tell when the journey, having taken many unexpected turns, truly ends. A reflective person can find significance and meaning where others see nothing. An aesthetic experience is the opposite of "anaesthetic" experience.

Independent Thinking

Teachers must allow students opportunities to define aesthetic problems for themselves and to set their own goals. Students will not be well equipped to face a blank canvas if their educational experience has consisted primarily of doing teacher assigned projects. Students need to have opportunities and experiences in defining an aesthetic problem and setting goals for themselves. They need to learn the process of gathering information through observation and formulating aesthetic questions. They should learn to draw on rich and diverse experiences of viewing art and different environments and be able to call on a growing storehouse of images in their minds. They need to have opportunities to exercise their skills in organizing, analyzing, creating, integrating, and evaluating to solve aesthetic problems.

Elements and Principles of Design

Art production involves aspects of *form* and *content* that should be addressed with students throughout the learning process. *Content is **what** one wants to say, and form is **how** one says it.*

The elements and principles of design are the perceptual tools shaping the visual forms of artistic expression. Elements of design, such as line, shape, form, color, pattern, texture, direction, value, and so on, and principles of design such as unity, variety, balance, harmony, repetition, contrast, gradation, and dominance, are concerned with the *form* given to artistic *content.* Art teachers are encouraged to include instruction in the elements and principles of design as an integral part of meaningful artistic expression. Instruction in the elements and principles of design should be a natural part of learning to communicate ideas, rather than as a separate set of skills learned out of context.

For many years formalism was the dominant mode in Western art and in art education. Formalism included the belief that the value of a work of art could be seen in the work of art itself—especially in the arrangement of formal elements such as line, shape, and color. Today, much art is more conscious of its place in a social context. This art often tries to involve or engage the viewer. Focusing on formal elements, such as the arrangement of colors, lines, and shapes, is not as useful for understanding art today as it was in the past.

Instructing students in techniques for controlling visual form has traditionally been the focus of art instruction in which students draw from still-lifes, photos, and models, or practice techniques and processes for using materials. When producing works of art, students should try to solve meaningful artistic and aesthetic problems that address the questions "What do I want to say?" and "What does my work mean?" The elements and principles of design are the basics of visual communication the same way spelling, punctuation, and grammar are considered the basics of linguistic communication. These basics of visual communication should be learned in the context of authentic communication and expression rather than through skill and drill studio assignments. Students should begin with projects that have personal, emotional, and intellectual content and develop the forms of expression that best communicate or capture that intent.

Content of Art

Of equal importance to the form of art is the *content* of art. Content is the idea or thought behind the work of art. People who have not studied art are often confused by artwork that is not beautiful because they believe the

purpose of art is to produce beautiful forms. When they see work that presents unfamiliar or unpleasant images, they conclude it is not art or, at best, it is bad art. Students should have ample opportunities to see how art is used to explore aspects of humanity and to try and make sense out of experiences, even those that may be unpleasant.

Like the elements and principles of design, there are elements and principles of artistic conception. In the art of U.S. culture, there are certain characteristics that people expect of the content an artist includes in his or her work. These are essential characteristics which determine the quality of artistic content of a work of art in addition to the quality of the artistic form. These characteristics include such concepts as authenticity, integrity, innovation, insight, and dedication.

Authenticity is the degree to which the work of art is an authentic statement springing from the combined knowledge, skills, experiences, and attitudes of the artist. That is why a copy that resembles an original in form is less valuable than the original in which the content was determined. It is also why a work done as an assignment may be less valuable than a work that comes from the artist's own needs, desires, and motivations. Authenticity is also why the ubiquitous examples of holiday art such as snowmen and turkeys are not considered as valuable and true, as often more diverse student expressions of what winter or Thanksgiving means to them. Authenticity is why people also value drawing from life experiences rather than photographs taken by others.

Integrity, while related to the moral meaning of the word, means internal consistency. When student artists begin creating art, they try a variety of styles and techniques until they discover their own style or voice. A portfolio in which the student's work lacks a common thread that tells us something about the artist is said to lack internal consistency or "integrity." The word relates to the moral meaning in that people expect others not to change what they say based on who they are talking to. Being "two-faced" is considered to be lacking in integrity, and having a body of artwork that varies stylistically with no apparent consistency signals an artist who is still searching for his or her own voice.

Innovation is a key ingredient in the studio arts. Since innovation is not universally a key feature of art, a distinction between innovation as it appears in studio art, design arts, and cultural arts is important. In the studio arts of this culture, innovation is highly valued and is determined by the degree to which the work differs from work done by other artists or earlier work by the same artist. Some modern art brings the exclamation "I could do that!" If one only attends to the *form* or visual appearance of the work of art, it may be true that another artist could replicate the work. Key to much modern art, however, is the idea or the origination of the *content* behind the work. Artists explore ideas and make statements through their work. Many ideas seem simple and obvious once a solution is revealed. Innovation is not as easy as it seems.

Insight is another key ingredient of art in U.S. culture. People value works of art that cause them to notice or understand something about themselves or the world that they had not noticed or thought about before. When people experience a work of art with great insight, it is almost as though someone had read their thoughts or had seen into the future. This is sometimes characterized as being "ahead of one's time."

Dedication is a major ingredient in art because people do not often value the work of artists who do not pursue their work over a period of time. Some artists, like Grandma Moses, start late, and other artists, like Van Gogh, have their careers cut short; but in general people expect an artist to work long and hard over an extended period of time on his or her work. People sometimes say artists "pay their dues" in the period before their work is taken seriously. The amount of work an artist does over long periods of time is also used as an indicator of such features of art as integrity and authenticity.

This discussion of principles of artistic content is not meant to be exhaustive, but it is designed to make people aware that many activities that look like "art" because of their physical *form* may not be considered art because they lack one or more of the features people value from the principles of *content* in art. These principles of content in art should be part of a student's experience in art from the very beginning, along with the more familiar elements and principles of design.

What are the relationships among art content, functions, techniques, and facts to the *Visual Arts Standards*?

Important questions posed by the standards.	*Learning about art* (*A suggested description/glossary of art content.*)	*Sources of questions stated in the Visual Arts Standards.*
Addresses the question What is the art about?	***Art Content:*** Is what the work of art is about, the idea or intended meaning being conveyed in the art work. In art education, students are to communicate ideas through their art work and to be able to look at, respond to, and give meaning to art works they see. Art content is what the work is about; functions, techniques, and facts describe how the art content is conveyed.	*"students reflect analytically on various interpretations as a means for understanding and evaluating works of art."*
Addresses the question Why?	***Purposes and Functions of Art:*** Describes the context and reasons, the desired results, for which the art work was created. In art education, students examine and use subject matter, themes, symbols, as well as formal characteristics of art works to give meaning to art content.	*"students evaluate and defend the validity of sources for content and the manner in which subject matter, symbols, and themes are used in student works and in significant works of others in the visual arts, humanities, and the sciences."*
Addresses the question How?	***Processes, Skills, and Techniques:*** Describe the processes, techniques, or steps used to create works of art. They also include the selection of tools, materials, media, and how they are arranged to communicate ideas and meaning. As students learn more complex ways of working and how to manipulate more complicated processes they make choices for specific purposes of communication and ideas.	*"students select media, techniques, and processes; analyze what makes them effective or not effective in communicating ideas; and reflect upon the effectiveness of their choices."*
Addresses the questions Who, When, Where, What?	***Facts and Knowledge About Art:*** Facts about who, when, where, and how the art work was created. Such knowledge provides insight about the purpose and meaning of art works. In art education, knowledge increases the ability to understand better how a work is created and to effectively read a work of art.	*"students analyze, describe, and demonstrate how factors of time and place (such as climate, resources, ideas, and technology) influence visual characteristics that give meaning and value to a work of art."*

5. How Do We Identify And Maintain A Substantive Focus?

Finding bridges among curriculum, assessments, and instructional strategies encourages teachers to focus on high-order, integrated skills, to communicate art goals and standards, and to design avenues to help students to achieve them. A substantive art curriculum that includes meaningful art learning and offers students choices in demonstrating their knowledge and skills empowers them to be more responsible for their own art education.

What are the opportunities to connect curriculum efforts with the important art knowledge and skills you wish students to master?

As proposals, plans, programs, projects and other initiatives are generated as part of the reform movement, some of the following questions can be asked to maintain a substantive focus:

A short range checklist

1—Does the plan directly connect to the art content, knowledge, and skills you wish students to learn or attain?___yes ___no

2—Does the plan focus on higher order, integrated goals, or on simple techniques and processes? ___yes ___no

3—Does the plan give more attention to substantive art content and student learning than to art as entertainment, exposure, or enrichment?___yes___no

4—Does the plan give priority to student art learning? Would a similar effort be employed in reading or math? ___yes ___no

5— Does the plan focus on art content or is it primarily concerned with using media, attending special events/projects, or entering contests? ___yes ___no

6—Does the plan retain and strengthen the time allocated in school for learning in art or at the expense of students' learning time?___yes ___no

7—Will the plan be an ongoing and integral part of the school program or just a one-time, add-on, piecemeal project? ___yes ___no

8—Is there time for teachers, parents, and students to discuss, plan, and reflect upon the strategies and results for art learning?___yes ___no

9—Does the plan allow for the alignment of local art curricula with the national and state standards? ___yes ___no

What are some steps and initiatives for long range planning?

Art associations, teachers, administrators, parents, and other stakeholders can provide leadership to state and local planning groups (at panel hearings) by suggesting and proposing quality art initiatives in their school or district. Following are six suggestions that relate to the implementation of the *Visual Arts Standards*. They may be the basis for strategic initiatives of a school or district plan.

Use the *Visual Arts Standards* as a basis for:

1. developing state goals, performance standards, and frameworks;
2. developing district frameworks, school curriculum, and teacher instructional lessons;
3. developing art assessment initiatives at the state, district, and school levels;
4. developing professional and staff development projects and renewal programs;
5. reforming teacher preparation, selection, and certification;
6. selecting art textbooks, materials, equipment, and resources.

> *"...the meanings that are engendered through choreography, through music, and through visual arts are unique or special to their forms. There are some meanings that can be grasped through visual form that cannot be described in language or in quantitative form. Toshiba, IBM, Apple, and other computer companies have long recognized that spreadsheets, pie charts, scattergrams, and visuals in living color increase the meaningfulness of some kinds of information; they know that the way in which we construct meaning depends upon that way in which forms of representation are configured. Not everything that we want to say can be said in language. Not everything that we want to convey can be reported in number. The moral here for school programs is clear: those that neglect or marginalize the fine arts, for example, embrace an educational policy guaranteed to graduate students who are semi-literate."*
>
> —Elliot Eisner
> Stanford University

How critical is curriculum alignment? An example.

Aligning the curriculum with national and state standards must preceed coordinating professional development, performance assessments related to the curriculum, and well-focused instructional strategies. Such coordination encourages teachers to focus on high-order, integrated skills; to communicate art goals and standards; and to design avenues to help students to achieve them. For example, a professional development program that centers on curriculum should also be aligned with art content and the assessment of student learning. More specifically there must be:

Coordination across the district for professional development offered by various agencies, organizations, and individuals;

Continuity in policies and practices, sustained over a time sufficient to bring about changes required by the standards;

Shared vision so that the program, instruction, assessment, and visual arts content are widely adapted and appropriate to local circumstances;

Equity that affords each teacher opportunity to acquire new content and pedagogy consistent with the profession's high expectations.

When professional development, instruction, curriculum, and assessment are aligned, everyone (parents, administrators, students, and members of the community) has a clear way to measure progress in learning. Assessments provide diagnostic information about what students know and can do, where they need additional assistance, and alert teachers to needed changes in teaching strategies. Professional development enables teachers to acquire additional and new content to help improve the learning of all students.

This chart presents an overview of each of the National Goals, aims, role of arts education as described in current rhetoric, possible weaknesses, an analysis of the implicit and explicit relationships among the goals, and policy issues related to the alignment of substantive visual arts programs, coherent curricula, and student learning in art.

National Goals	1. ALL CHILDREN in America will start school ready to learn.	2. THE HIGH SCHOOL graduation rate will increase to at least 90 percent.	3. ALL STUDENTS will leave grades 4, 8, and 12 having demonstrated competency over challenging subject matter including English, mathematics, science, foreign languages, civics and government, economics, the arts, history, and geography, and every school in America will ensure that all students learn to use their minds well, so they may be prepared for responsible citizenship, further learning, and productive employment in our nation's modern economy.	4. UNITED STATES students will be first in the world in mathematics and science.
Aims	*Knowledge and skills for school.*	*90% graduation rate.*	*Competency in 10 broad subjects for the purpose of citizenship and employability.*	*Number one in math and science.*
Role of the Arts: Current Rhetoric	1. ALL CHILDREN READY TO LEARN: The arts are a natural means of learning for very young children, and professionals in early childhood education consider the arts integral to the development of the skills and knowledge base required for school readiness.	2. 90% GRADUATION RATE: Research clearly indicates the ability of the arts to reach some students who are potential dropouts and to be an inducement to stay in school.	3. COMPETENCY IN CORE SUBJECTS: The arts are acknowledged as an important academic subject in providing students with a well-rounded education and preparing them as contributing members of society.	4. MATH AND SCIENCE ACHIEVEMENT: The similarities between the arts and math and science are well known. An integrated learning approach — one that helps students make needed connections across subject areas — can increase learning in any one of these areas.
Possible Weaknesses in the Rhetoric	*Should clearly state that arts knowledge/skills are part of the knowledge base required for school readiness.*	*Tends to make arts education look like therapy, bribe, enticement; not relevant to all students. Weak. Any subject taught well can motivate.*		*Can reduce limited time, resources, and money for the arts in the quest for math/science achievement. Should make clear that studies in the arts, no less than math/science, are worthy measures of excellence.*
Implied and Explicit Connections Among the Goals	Goal 1 must be linked with Goals 8, 7, and 3. Parents and teachers of pre-schoolers must be engaged in partnerships that focus on school/learning.	Goal 2 must be linked with Goals 7, 8 and 3. Parents and teachers must be involved with partnerships that focus on school learning for all students, including "at risk."	Goal 3 must be linked with Goal 7 and 5. Teachers will be prepared and be able to teach arts with strong focus on new and emerging technology (21st century) and arts role in global economy.	Goal 4 must be linked with Goals 7 and 3. Teachers in all subjects will promote mastery of math and science?
Possible Criteria, Priorities, Research To Qualify For Funds	Programs that provide for teacher and parent education in arts, arts role(s) in life, arts content in education, and relation of arts exposure to social, emotional, and academic development of children. Focus on pre-schoolers, in home programs, in pre-school programs, and programs at other sites. Evaluation of pre-school engagement with arts. Evaluation of pre-school teachers understanding of art/arts education for young children. Evaluation of parents engagement in arts learning with children at home, in school and communities.	Programs that guarantee (or require) all students to study arts on a regular schedule every year, thereby offering promise that all students' affinities for arts are tapped and serve as "motivation" for continuation in school. Programs to be "challenging" for all. Evidence of above. Exclude or give low priority to art as therapy or recreation or "key" to self-esteem. Monitoring of arts enrollment K-12, parental involvement in arts programming, kind of program. This is *Catch-22* to see arts impact on reduction of dropouts, because you have to have a control group that doesn't take art.	Programs that offer systematic curriculum in the arts, keyed to standards/goals, K-12 assessments for above and evidence of qualified teachers. Efficient use of resources, etc. Programs that focus on intersections of arts and other subjects, and are grounded in the arts (arts are not merely used to illustrate other subjects) e.g. World History of Art. Exclude or give low priority to integrated (so-called) programs in which art is merely used to illustrate another and "enrich" other subjects. First steps — coherent arts curricula and assessments.	Programs that demonstrate arts intersections with math and science, with grounding in arts. Massive funds for science and math argues against funding unless arts are primary focus with math and science as sub-themes. Develop a database, look at international curricula re: arts as required study along with math/science and languages. General education must be conceived broadly, not just math/science, as key to excellence.

BEST COPY AVAILABLE

5. EVERY ADULT American will be literate and will possess the knowledge and skills necessary to compete in a global economy and exercise the rights and responsibilities of citizenship.	6. EVERY SCHOOL in the United States will be free of drugs, violence, and the unauthorized presence of firearms and alcohol and will offer a disciplined environment conducive to learning.	7. THE NATION'S teaching force will have access to programs for the continued improvement of their professional skills and the opportunity to acquire the knowledge and skills needed to instruct and prepare all American students for the next century.	8. EVERY SCHOOL will promote partnerships that will increase parental involvement and participation in promoting the social, emotional, and academic growth of children.	**National Goals**
Literacy sufficient for citizenship and employment in a global economy.	*A disciplined environment conducive to learning and a campus free of drugs, alcohol, guns, and violence.*	*Knowledge and skill to instruct/prepare all students for the 21st century.*	*Involvement with children's growth on social, emotional, and academic levels.*	**Aims**
5. ADULTS LITERATE AND SKILLED: As the arts are used to educate children about the value of different cultures, about teamwork, about creativity, about technology — so too can adults benefit from education in the arts in order to live and work in a global community.	6. SAFE, DISCIPLINED, AND DRUG-FREE SCHOOLS: Self-discipline, self-esteem, and a connection to their community — critical ingredients in young peoples' lives to keep them hopeful about tomorrow and striving for excellence — are all qualities of learning through the arts.	7. PRE-SERVICE AND PROFESSIONAL DEVELOPMENT OF TEACHERS: In-service training in the arts is needed for both teachers of the arts and teachers who integrate the arts into learning in other subjects.	8. PARENTS INVOLVED AND PARTICIPATING: Arts programs are excellent vehicles for bringing parents together with their children. More parents come to arts events than to other school activities. Opportunities abound to take the next step, bringing parents and students together, through shared arts experiences, to work toward a common academic goal.	**Role of the Arts: Current Rhetoric**
Weak. Any subject can make the same claim. Should make clear that literacy requires knowledge of arts, sciences, and humanities.	*Weak. These are qualities of every well-taught subject. Should make clear that teachers in every subject, along with parents, bear responsibility.*	*Pre-service not noted, nor is the crucial role of administrators, school boards. Should emphasize that a broad range of professionals require knowledge of the arts.*	*Weak. Treats arts as a tool, an attraction, entertainment. Should emphasize arts learning for all as an academic goal.*	**Possible Weaknesses in the Rhetoric**
Goal 5 is contingent on Goals 2 and 8. Teachers in all subjects will promote literacy, citizenship, and vocational skills.	Goal 6 is contingent on Goals 7 and 8. Teachers will be prepared to work with parents to create disciplined learning environments. School-based programs to deal with drugs, alcohol, guns, and violence.	Goal 7 is linked to all others. Pre-service programs to focus on all goals and "future" thinking/economy. In-service programs to focus on all goals and future thinking/economy.	Goal 8 is linked to Goals 2 and 5. Parents need to be literate, responsible citizens, employable, and involved in children's education.	**Implied and Explicit Connections Among the Goals**
Programs for adults especially parents (see Goal 8) that offer basic education in the arts with a strong focus on arts issues and opportunities in civic context, economic value of arts in contemporary global economy. High priority to education of school boards and administrators and other teachers, parents, civic leaders. Low priority to existing kinds of adult education in museums, art schools, etc. Evaluation via a national arts test for all Americans (conducted on TV!).	Arts content that is challenging to all students, regular, etc. per Goal 3. In middle and upper grades, programs that critically examine arts uses (culturally, especially via mass media, to glorify or condemn violence, drug and alcohol use, etc.). Focus on analysis of imagery, etc. High priority to programs that include qualitative, reflective assessment of students' learning in art. Low priority to mural-making and the like.	Pre-service and in-service programs clearly tied to Goal 3. Special attention to pre- and in-service education of school boards and administrators, and university faculty. High priority to school-based pre-service and staff development that gives time for teachers to reflect on arts teaching — formal and informal. Pre- and post-training assessments of knowledge in arts and arts education. Ideally, relate to student achievement.	See Goal 1. For K-12, programs that teach and tap parents skills/knowledge ... in support of arts (Goal 3). Give priority to schools and close ties to child development programs in universities, social agencies serving single parent families. Low priority to simplistic artists-in-schools with parent involvement. Pre- and post-training — assessments of knowledge in arts and arts education.	**Possible Criteria, Priorities, Research To Qualify For Funds**

About this chart... This is provided as a draft, a tentative analysis, of several policy issues related to Goals 2000 activities. It is intended to serve as a stimulus for further thought and discussion on making reform activities work for improved art education instruction, curricula, and programs for all students in America.

BEST COPY AVAILABLE

NAEA ART CURRICULUM DEVELOPMENT RESOURCES

No. 216 The National Visual Arts Standards
Jeanne Rollins, Chair. Prepared in response to the *Goals 2000: Educate America Act*, lists what every student should know and do in the visual arts. Includes six content standards K-12, organized K-4, 5-8, and 9-12. These standards are essential for all art educators as the framework upon which to design art curricula and instruction for all grade levels, as well as for art teacher preparation programs. Officially presented to the Secretary of Education in 1994. A cardinal resource for curriculum and framework development. 36 pgs. (1994) ISBN 0-937652-65-2
$14.00; **Member Price $8.00**

★ **No. 256 Creating Curriculum in Art**
By Phillip Dunn. *Creating Curriculum in Art,* newest in NAEA's Point of View Series, outlines the theoretical orientations for art curricula, the five critical areas for art curriculum development, an examination and analysis of curricular approaches, and a discussion of student evaluation and art program assessment. This book translates art theory into curriculum—and into daily practice for the art teacher, curriculum coordinator, and for the school administrator! *Creating Curriculum in Art* is a central text for anyone teaching art curriculum; anyone redesigning an art curriculum; anyone writing and planning an art curriculum; and anyone assessing an art curriculum. *Creating Curriculum in Art* is for the student, the young professional, as well as the experienced art educator! It is a necessity for teacher centers, libraries, and staff development collections. 96 pgs. (1995) ISBN 0-937652-88-1
$15.00; **Member price $11.00**

★ **No. 210 Exemplary Art Education Curricula: A Guide to Guides**
An NAEA task force of art educators presents an in-depth review of art curriculum guides written for K-12. The book includes 26 criteria for exemplary art curriculum guides, and commentary on current needs in art curricula. The major portion of the book consists of sample pages from the guides, with critical discussion of their contents, format, and visual impact. The publication is a valuable resource for art teachers and curriculum designers. 128 pgs. (1994) ISBN 0-937652-72-5
$20.00; **Member Price $11.00**

No. 525 Basic Art Skills Poster
Striking red and blue poster lists the art skills students should develop in grades K-12. 23" x 40". Show the public what pupils learn in art. Adapted from the California and South Carolina art education frameworks. (1985)
$15.00; **Member Price $10.00**

★ **No. 238 The Visual Arts and Early Childhood Learning**
Edited by Christine Thompson, University of Illinois, Urbana-Champaign. This new anthology presents 21 chapters on early childhood art education. Some important topics include: socialization through art experiences, developmentally appropriate practices, narrative qualities of young children's art, historical and critical understanding, interdisciplinary and museum approaches, artistically gifted early childhood students, and multiculturalism for early childhood youth. A required text for every classroom teacher preparation program and a central resource for staff development programs, libraries, and directors of instruction.
118 pgs. (1995) ISBN 0-937652-80-6
$22.00; **Member Price $15.00**

No. 201 Art Education: Elementary
Andra Johnson, Editor. This major anthology on art education for grades K-6 has been reviewed, revised, and updated to reflect the needs of today's elementary art educator. It is practical, confronting real problems; visionary, pointing to relevant solutions; and daring, offering strategies to change and reflect current trends. Chapters include the integration of students experiencing disabilities; the movement toward multiculturalism; improving public relations within the school system; aesthetics; evaluating student progress; art criticism; and much more. 222 pgs. (1992) ISBN 0-937652-61-X
$20.00; **Member Price $15.00**

No. 244 Secondary Art Education: An Anthology of Issues (Second printing)
Bruce E. Little, Editor. Possibilities for making junior and senior high art programs truly relevant for students: innovative ways to teach art criticism; new approaches to interdisciplinary learning; how sketchbooks can motivate stu-

dents; play and drama in the art class; the contributions computers can make; new vistas in multicultural art education; and ways art can enrich the lives of exceptional students. 252 pgs. (1990) ISBN 0-937652-53-9
$20.00; **Member Price $15.00**

NAEA STAFF DEVELOPMENT RESOURCES

★ **No. 219 Student Behaviors in Art Classrooms: The Dynamics of Discipline**
By Frank Susi, Kent State University. This Book Helps You Solve Problems 5 Ways! It offers practical suggestions and ideas; helps to connect instruction and student behavior; outlines strategies for preventing misbehavior; suggests approaches when discipline problems occur; summarizes research studies in thousands of classrooms to help understand misbehavior and prevent it. Some topics found in the book: Setting rules, Monitoring, Arranging the artroom, Eye contact, Teacher behavior, Ownership, Preventive practices, Contracts, Keeping records, Punishment, Violent behavior, and much more. A cardinal resource for teacher preparation programs, student teachers, and staff development libraries. 41 pgs. (1995) ISBN 0-937652-75-X
$20.00; **Member Price $9.00.**

★ **No. 227 Thinking in Art: A Philosophical Approach to Art Education**
By Charles M. Dorn. *Thinking in Art* is the starting place for anyone writing or revising an art curriculum! It uses a philosophical approach to help art teachers test their own educational values in order to design art curricula which goes beyond requiring all students to do the same thing in the same way according to the same timetable. Through the analysis of historical, philosophical, critical, and aesthetic systems, art teachers are shown how to link student creative thinking, critical thinking, and creative art making into the kinds of school learning the visual arts do best. An important new curriculum text for every university art education program to help future teachers shape the design of their art curriculum. 180 pgs. (1994) ISBN 0-937652-69-5
$22.00; **Member Price $15.00**

★ **No. 255 Excellence II: The Continuing Quest in Art Education**
By Ralph Smith, University of Illinois, Urbana-Champaign. This new, updated publication broadens the search for excellence, bringing into focus developments that have challenged art educators during the past eight years. Modernism and Postmodernism, Multiculturalism, and Cultural Particularism are among the new chapters of the volume. The book addresses specific classroom needs and questions, this time with applications for the K-12 curriculum in contrast to the emphasis on secondary grades in the original version. Contains a prototype excellence curriculum for art education—essential for staff and curriculum development. Available as text for teacher preparation programs. 228 pgs. (1995) ISBN 0-937652-87-3
$22.00; **Member price $15.00**

★ **No. 253 Aesthetics for Young People**
Edited by Ronald Moore, University of Washington. This book is loaded with "user-friendly aesthetics." It contains explicit instructional strategies and learning outcomes with numerous illustrations of classroom techniques. Extraordinarily wide in scope, it deals with educational issues for all levels—pre-school through high school. This book deliberately sets out to debunk the idea that aesthetics is too hard for kids, or too esoteric to fit into the K-12 curriculum; it shows how aesthetics can be approachable, interesting, and worthwhile for all children. First of its kind, *Aesthetics for Young People* is the only collection of detailed essays by aesthetics experts in philosophy, art education, and museology for the education profession. A unique textbook for teacher preparation programs and key resource for any staff development program. 127 pgs. (1995) ISBN 0-937652-73-3
$16.00; **Member Price $12.00**

ORDER INFORMATION

Prices valid until June 30, 1995

Payment must accompany order. *Canadian add 25%; Foreign add 40% shipping. Virginia residents add 4.5% sales tax. U.S. Shipping/Handling: up to $10.00—$2.50; $10.01 - $20.00—$3.50; $20.01 - $35.00—$4.50; $35.01 - $50.00—$5.50; over $50.00—$7.00.*

National Art Education Association, 1916 Association Dr., Reston VA 22091-1590

★—Recent Releases

Prices valid until June 30, 1995

NAEA ART CONTENT RESOURCES

No. 214 Aesthetics: Issues and Inquiry
E. Louis Lankford. The author sets out in this book to familiarize or reacquaint the reader with the major topics and issues in aesthetics. He succeeds admirably in creating a handbook for educators wishing to incorporate aesthetics in their art programs — from elementary and secondary art teachers to higher education professionals to museum educators. From a comprehensive look at what aesthetics is to a brief view of human development in relation to art learning to a complete system for introducing aesthetics to students and moving them progressively toward more complex forms of aesthetic inquiry, this book aims for the practical concerns of the classroom educator. 106 pgs. (1992) ISBN 0-937652-60-1
$15.00; **Member Price $11.00**

No. 213 Art History: A Contextual Inquiry Course
Virginia L. Fitzpatrick. In chapters on methods of historical inquiry, history of instruction in art history, research on the teaching of art history, and current practices and recommendations, the author leads the reader through a student-inquiry course of art history. The book includes suggested activities for five levels of child development, from pre-school to high school, and sample lessons for all levels. Guidelines for correlating and integrating art history with other subjects and with other art areas are spelled out as well as suggestions for implementing an art history component to the curriculum and solving problems that may arise on the way. 78 pgs. (1992) ISBN 0-937652-59-8
$15.00; **Member Price $11.00**

No. 242 History, Theory and Practice of Art Criticism in Art Education
By the late Jim Cromer. The history and development of aesthetics and art criticism from ancient Greek civilization to the present time, with sample instructional units relating art criticism, art history, and art production. 93 pgs. (1990) ISBN 0-937652-50-4
$15.00; **Member Price $11.00**

No. 241 Studio Art: Praxis, Symbol, Presence
By the late Marilyn Zurmuehlen. A beautiful book! Read it, and you go on three adventures: Observe the talk, excitement, and creative wonder as first graders make desk blotters. Go exploring with some fifth graders out into the woods to express with sticks, rocks, earth, and cameras. Experience creative storytelling with high school youth on their search for personal meaning that leads to sculpture. The whole book is about "relevance." 68 pgs. (1990) ISBN 0-937652-51-2
$15.00; **Member Price $11.00**

NAEA MULTICULTURAL RESOURCES

★ No. 230 Trends in Art Education From Diverse Cultures
Edited by Heta Kauppinen and Read Diket. This new anthology brings 30 art education writers from 21 countries: Europe, the Middle East, Africa, Asia, the Pacific, and the Americas. Authors trace historical perspectives from and the role of cross-cultural influences. Another section describes trends developing in the contemporary world and a third section examines cross-cultural and multicultural issues. A compulsory resource for art educators interested in global perspectives on art education. An important resource and reference for every library.
213 pgs. (1995) ISBN 0-937652-79-2
$27.00; **Member Price $20.00**

No. 245 Art, Culture and Ethnicity
Bernard Young, Editor. A landmark study addressing the need to focus on the rich heritage of minority ethnic groups, including Black, Hispanic, and Native American, among others. A compilation of 20 chapters on a variety of aspects of art education for students of varied ethnic backgrounds. Topics include the role of the minority family in children's education; portrait of a black art teacher of preadolescents in the inner city; the art of Northwest Coast peoples; an Eskimo school; teaching art to disadvantaged black students; and many others. 278 pgs. (1990) ISBN 0-937652-54-7
$20.00; **Member Price $15.00**

★—Recent Releases